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of the Cinquecento in Giovanni della Robbia and Santi Buglioni. Since the influences of many other artists played, in a greater or less degree, upon all these sculptors and since Professor Marquand never fails to discern the cases in which they are beholden to their contemporaries, the picture of the Renaissance afforded by the monographs is vastly broadened. They gain in significance, for us, in that they were written by an American and constitute a monumental addition to the important and rapidly increasing contribution of our country to the study of the fine arts. It has already been earnestly suggested that Professor Marquand now compose a general synthetic book on the Della Robbia; at least he has promised to bring the present series to absolute completion with a volume on Giovanni's brothers.

Chandler R. Post

IRANIANS AND GREEKS IN SOUTH RUSSIA. BY M. ROSTOVITZEFF. XVI + 260 PP., 32 PLS. OXFORD, CLARENDON PRESS, 1922. 35 SHILLINGS.

Professor Rostovtzeff, the learned Russian scholar, formerly of the University of Petrograd, has long been recognized as one of the leading authorities in Classical archæology and history, and especially in the ancient history of Russia and Asia Minor. His numerous articles and books have made some exceedingly valuable and original contributions, but unfortunately for us several of his writings have been published only in Russian. But now that he is professor of ancient history in the University of Wisconsin, he is publishing many an article in English; and the book under review though repeating material already published in Russian, is especially welcome to Americans, to many of whom much of this material has been a closed book. To be sure, Minns has published a large volume on *Scythians and Greeks*, in which a complete survey is given of the material illustrating the early history of South Russia and of the views of scholars on the various problems of the history and archæology of South Russia. Professor Rostovtzeff, however, tries to go further and give a history of the South Russian lands in the prehistoric, the proto-historic, and the Classic periods down to the epoch of the migrations. He defines the part played by South Russia in the history of the world in general, and emphasizes the contributions of South Russia to the civilization of mankind, using especially the rich archæological evidence furnished by excavations in South Russia. Archæology is a source of historical information, sometimes even more important than the written sources, and Professor Rostovtzeff has shown perhaps better than any other living professor of ancient history how to write history with the help of archæology. His results cannot be considered final, since we still know so little of the history and archæology of Central Asia and of the Iranian world. The exploration of the Caucasian lands and of the upper course of the Euphrates is in its infancy, but Professor Rostovtzeff has blazed a wide trail by showing the importance of the connections with Asia Minor for the development of South Russia, and the importance of South Russia for understanding the main features of the civilization of these lands during the rule of the Scythians and of the Sarmatians of the South Russian steppes. Professor Rostovtzeff, while not denying the Greek influences, maintains that South Russia always has remained an Oriental land. Hellenism met Orientalism there but the Oriental stream was the stronger and spread thence all over Western Europe.

"The attempt to Hellenize the South Russian steppes was not a complete success; much more successful was the attempt to orientalize the semi-Greek world of the northern shores of the Black Sea. In the civilization which the Sarmatians, the Goths, the Huns, brought with them to Western Europe it is the Orient which plays the leading part; the Greek, the Western, and the Northern elements are of but secondary importance."

This is the leading idea of the book, which also has important material for the student of the history of art and especially of the origin of Gothic art, since Professor Rostovtzeff maintains that "South Russia was one of the centres, in which polychromy developed early, and independently of the other centres of ancient jewellery; and assumed special forms which brought about the new style commonly called Gothic." The book is attractively printed in large type, on good paper, in an appropriate size and beautiful blue binding. The printing has been well done, though in English Kertch is preferable to Kerch, and Chaldean to Chaldian, forms used *passim* in the book. There are thirty-two full page plates (on p. 171 the reference should be to pl. XXIX, not XXX), and twenty-three figures with rare illustrations of important works of art, some reproduced for the first time.

After an introduction follow chapters on The Prehistoric Civilizations, The Cimmerians and the Scythians in South Russia (Eighth to Fifth Centuries B. C.), The Greeks on the Shores of the Black Sea down to the Roman Period, The Scythians at the End of the Fourth and in the Third Century B. C., The Sarmatians, The Greek Cities of South Russia in the Roman Period, The Polychrome Style and the Animal Style, The Origin of the Russian State on the Dnieper, Bibliography, and Index.

The bibliography contains much detailed learning and will be useful to the scholar. On page 235 a reference should have been added to the *Bulletin de Correspondance Hellénique*, XLIV, 1920, p. 356, where a better text is given than by Reinach in the *Rev. Arch.*, 1916, p. 345.

The book is full of suggestions of questions for investigation; the budding Ph. D. will have no difficulty in getting a subject for a dissertation here. Many sites are mentioned for excavation. On p. 82 we read: "One of the most pressing tasks in the scientific exploration of Asia Minor, is the excavation of the oldest and wealthiest Greek colonies on the southern shore of the Black Sea: Sinope, Amisos, Heracleia." In this connection and where the relations of ancient Russia and Sinope and the southern shore of the Black Sea are treated (p. 162), reference might have been made to my little monograph, *Ancient Sinope*, where especially in the chapter on commerce there is considerable material bearing on Sinope's connections with Olbia, Panticapaeum, etc. (*cf.* my references in *American Journal of Philology*, XXVII, 1906, notes on pp. 136, 137). The book is full of fascinating and original ideas but there is not space to discuss them in detail. Time will test many of them, and I feel convinced that future discoveries will corroborate most of them, perhaps, however, not the thesis that the corbelled vault was continuously employed in Thrace, Greece, and Asia Minor, from the Mycenaean period onwards, for underground buildings and especially for tumular graves. But we are indebted to the enthusiasm of Professor Rostovtzeff for an appreciation of South Russian art and civilization such as has not been available hitherto. Read, for example, p. 79:

"All the Panticapaeian architects did was to import the technique to Panticapaeum and to perfect it. But they were not servile imitators: they managed to give their buildings an air of grandeur and a distinctive charm: they contrived to find proportions which inspire us with a profound respect for their taste and for their technical acquirement. It surely needed a thorough knowledge of the builder's art to construct a tomb-chamber with an Egyptian vault, which could resist for centuries the enormous pressure of an earthen mound some ten or fifteen metres high! The tomb-chambers of the Bosphoran kurgans are nearly always found intact, though stripped of their contents. If many or most of the Panticapaeian tomb-chambers are at present in ruins, it is not the fault of the Bosphoran architects, but of the inhabitants of modern Kerch, who have been attracted by the excellent dressed stone and by the iron and bronze clamps.

"I may observe, before taking leave of these buildings, that when I have made my way down the corridor of Tsarski Kurgan, with its Egyptian vault, when I have passed from the corridor to the tomb-chamber with its rounded corbelled vault, when I have visited the Yüz-Oba tomb-chambers, I have always been moved by a feeling of deep

respect and of lively admiration for the builders of these impressive and mysterious monuments. It is greatly to be regretted that their civil and religious architecture has completely disappeared."

Or listen to pages 80 ff:

"It must be recognized, therefore, that the engravers of the Panticapaeon dies were no mere imitators. Masters of Greek craftsmanship, endowed with Greek creative genius, they invented original types which are true emblems of the Bosphoran state, half-Greek, half-Thracian, with strong Iranian influence. In painting, the art is of the same partially local kind. True that those masterpieces of decorative art, the painted wooden and sculptured coffins, may have been imported from Greece or Asia Minor: I do not believe it, but owing to the scarcity of wood-carvings from classical times, I cannot offer proof. But examine the wall paintings in the houses and tombs of this period. We have a whole series of these, partly from Panticapaeum, partly from the Taman peninsula; I have recently republished them in a special work. These paintings are undoubtedly local work; they were executed on the spot by Greek artists. They follow the Greek fashion, and help us to reconstruct the pre-Pompeian system of mural decoration in Greece. But observe them closely. The house decorations are very like those at Delos. Yet there are important differences. At Panticapaeum, the colour is richer and more various, but the architectural effect is poorer: both characteristics of Oriental art. Study the paintings of the two Taman barrows, Great Bliznitsa and Vasyurinskaya Gora. The latter please by their colour: look at the juxtaposition of the dark blue on the roof with the bright red on the walls. The others follow the tradition of the monumental painting in Greek temples: sober ornamentation of friezes and capitals. But the head of Demeter, on the keystone of the Egyptian vault, is not quite Greek. Compare it with the head of the same goddess in a grave belonging to the first century A. D., and the type will be seen to be the same: this is not Demeter, save in name only; it is really a native deity, the Great Goddess, mother of gods and men.

"I consider myself justified, therefore, in affirming that the state of the Bosphorus was not by any means a group of little Greek towns lost on the shores of the Black Sea and living on what the mother country could send them. It developed an interesting and original form of life. It had the sagacity to invent a semi-Greek constitution, which held the state together for centuries; it contrived to make this form of government popular in Greece, and by means of propaganda issued by its historians, to install Bosphoran tyrants, such as Leucon and Pairisades, in the great gallery of famous statesmen whose names were familiar in the Greek schools. It succeeded in spreading Greek civilization among its Scythian neighbors, and in saturating its non-Greek subjects with that civilization. For centuries it guaranteed the Greek world a cheap and abundant supply of provisions. It transformed wide tracts of steppe into cultivated fields. Finally, it created a vigorous art, which achieved brilliant triumphs, especially in toreutic, and of which I shall speak further in the following chapter.

"In a word, the Bosphorus of the classical Greek period played an important part in the life of the ancient world. The time is past when, in the imagination of cultivated persons, the Greek world was bounded by the shores of Attica and of the Peloponnese. The powers of the Greek genius consisted, above all, in its universality, in its flexibility, in its power of adapting itself to unfamiliar conditions, and of constructing, in foreign surroundings, focuses of civilization, in which whatsoever was strong and fertile in the native life was combined with the eternal creations of Greek intelligence."

And on p. 208, we read:

"The characteristics of South Russian civilization are the same in the classical period as in subsequent centuries: and the types of phenomena are the same. South Russia was always one of the most important centres of civilization. Three main currents are traceable: an eastern current, proceeding from both Iranian and Mesopotamian Asia by two routes, the Caucasus route, and the Russian steppe route; a southern current from Asia Minor and Greece, which brought with it the splendid civilization of Greece; and a western and northern current, by means of which Russia partook in the civilization of central and northern Europe. The three currents met in the Russian steppes, coalesced, and formed a great civilization, quite independent and extremely original, which influenced, in its turn, central and northern Russia, and central Europe as well."

David M. Robinson

- (1) BRUEGEL. BY KURT PFISTER. 8°, 47 PP., 78 PLS. LEIPZIG, INSEL VERLAG, 1921. (2) PIETER BRUEGEL. BY MAX J. FRIEDLAENDER. 4°, 202 PP., 50 PLS., 51 FIGS. BERLIN, PROPYLAEEEN VERLAG, 1921.

These two volumes on the elder Bruegel, both appearing in the same year, and both by German authors, are alike in several respects. They seem to have similar aims, to elucidate and to popularize the art of the great Dutch naturalist. And yet they are in no sense rivals in this respect. Dr. Friedländer's work is more analytical, scholarly; Pfister's is more readable.

Let us, however, review these two books separately.

Herr Pfister offers no new documentary material concerning Pieter Bruegel. He admits in his introduction, "About all that we know of the life and works of the elder